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292 773 539 evenge. At midnight the ãʊ̃ʼ would come, blowing a snailshell trumpet; those who had not eaten of the peca's flesh must climb a certain species of tree, pealing the bark behind them.

When the hunters returned, the woman recounted to her husband what had occurred, but he answered that this was nonsense; perhaps an old lover had visited her. She then tried to warn her sister-in-law, who replied that she was obviously in a good humor because she had given birth to a male child. Her brother paid her no attention, either. Then, before nightfall, she tried to find a tree of the species stipulated by the ãʊ̃ʼ.

At midnight the ãʊ̃ʼ left their mountain cavern, blowing "tĩu-tĩu" on their horns and each one yelling to his own taste. The woman immediately tried to awaken her companions: they did not move, even when she spilled dripping resin from a torch on them. She bit her husband to arouse him, and finally he followed like a sleepwalker. The two climbed up with the infant into the tree selected, pealing the bark behind them. Soon they heard the cries of the rest, who were all massacred by the ãʊ̃ʼ. At daybreak when the family returned to camp they found nothing of their companions except their hammocks. Then they returned to the maloca, where they told what had happened.

c) [Continuation of *a* and *b*] Conscious of disaster, the Tukuna, counseled by an old shaman, made a clearing exclusively for the planting of peppers. When the fruits were ripe, they gathered them and went to the cavern of the ãʊ̃ʼ. There they closed the entrance with stakes of paxiuba barriguda, leaving only one opening, where they lighted a great fire. Into this they threw an enormous quantity of peppers, so that the fumes would penetrate the cavern.

Soon a great racket arose from the interior; the Tukuna yelled inside for those among the ãʊ̃ʼ who had not eaten human flesh to come out, and thus it happened: there appeared ĉerĩ'ne playing the turtleshell drum, which was his invention, preceded by a few other ãʊ̃ʼ playing their bamboo horns (kʊ̃'ĩri). These were allowed to depart in peace, and they quickly entered another cavern close by, for another part of the underworld. Afterward, two bõru' [female butterfly demons] also approached the exit, lamenting and attempting to smother the fire with their enormously elongated breasts. Then they recalled their homes in the mountains, singing their names [see p. 13]. The female demon vaĩĩ'naʊ̃ also arrived, dripping wet as always, and fell upon the fire in order to put it out with the moisture from her body.

All the ãʊ̃ʼ who had eaten human flesh, and whose masks for this reason bear even today a red stripe of urucú in front, died. When the noise within the cavern had ceased, the Tukuna ordered one of their servants of the Yágua tribe to enter; he did not return because some of the ãʊ̃ʼ were still alive and killed him. They again smoked out the cavern, ordering another servant inside to verify the effect. This one walked around the cavern, observing well, and then came out to announce that all the ãʊ̃ʼ were dead. The Tukuna contemplated the bodies carefully, noting all the details, and later copied the ãʊ̃ʼ in their costumes.

292 287 The costumes are made from the *liber* [fibrous bark] of certain species of *Ficus* (Lg., tururí), whose name in Tukuna is not "aichama," as written by Ribeiro de Sampaio and others following his lead, but, according to their quality, pëyl, nuʷẽ'vẽ, or naʼiʷẽi. The first two species have a dark brown inner bark, but the third is white. A log some twenty centimeters in diameter and of the desired length is cut, and the inner and outer bark are removed by beating with a small, flattened muirapiranga club that has no cutting edge. The bark is peeled off from the wood by being turned inside out, like a glove, ending up in the shape of a tube. Care is taken during this task lest the sun strike the section, which would make the inner bark brittle; for this reason some palm fronds are made into a shelter over the place of work. Also, the presence of children is not permitted, since this would [824] result in prolonged rains. The inner bark, which separates easily from the outer bark, is washed and stretched out to dry. Most of the time the tube is opened so as to form a rectangular piece, which is more easily worked, but a garment may also be made from the whole tube itself.

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lateral hole, a little below the tip. It was so described to me by Nino, who had seen one used by old Romão. I myself never got to see one.

Soul loss.—We have already seen (p. 101) how the spirits of the trees may cause disease, not only at the request of a sorcerer but also spontaneously. In addition, there are still two categories of disease: those caused by soul loss and those caused by epidemics of post-Columbian origin. The tree spirits kidnap the souls of the living, but apparently only those of children, as do the aquatic demon dyë'vaë and the ghosts of the defunct (načii'). For this purpose they whistle and call a child by name when the soul accompanies it by night through the jungle.

Nino told me how the soul of his daughter, ńua'čina, had been stolen when the child was being given a bath in the igarapé. As a result, she became pallid and weak and, had not the shaman Thomaz intervened, she would have died. At nightfall he sang, as the child lay in her mother's arms; he blew smoke over her from heel to head and in the opposite direction, then placed the extinct cigarette butt below the nape of her neck and went to sleep. At midnight he awoke and inquired about the child's condition. She was already nursing again, and her eyes were normal. He then ordered the parents to suspend the cigarette butt from her neck until it should fall of its own accord.

When a child under two years of age cries alone, the shades of the dead arrive and carry off its soul. A shaman may force its return to the body again by the process described above, but the danger is that the soul may have already tasted the food of the shades. In this event, the child begins to eat earth, coal, and so forth, and always dies sooner or later.

Cure of epidemics.—Epidemics come from the sun, where their presence is indicated by a greenish aureole. Without the sun's desire they are carried off by the wind, which spreads them among men. On the occasion of a serious epidemic of catarrh, a certain shaman called the people together, collected the invisible pathogenic substance from each, placed it in an urn, and rendered it harmless by smoking.

Dreams.—During a dream, the soul (naa'ë) abandons the body and has its own adventures, which are real and may be of great consequence. Through dreams the shaman acquires his spirit assistant, gets in touch with the tree spirit, or identifies the sorcerer responsible for a patient's illness or death. We have seen how an injury to the soul of a warlock in a dream excursion caused the warlock's death. Some adventures of the soul in dreams are warnings of things to come in the near future. If a bank subsides or a tree falls on a person in a dream, it is because others plot against him. If he sees himself painted with genipapo, this means blood and that he will be murdered. An encounter with a jaguar in a dream indicates the arrival of a companion or of a member of the čiva' (jaguar) clan, whereas the visit of an Auahy clan member is announced by a dream of a snake. If the snake turns aggressive, however, disease is on the way.

Female witchcraft.—Contrary to what Tessmann was told, there are no female magicians in contact with tree spirits or capable of causing death or of removing the spells put on others. What can happen is this: a woman, in order to injure the object of her hatred, plucks a few of her victim's hairs, which she places in an ant nest. Or she ties them to some branches on the riverbank where their seesaw

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immediately answered that she wished to become immortal also. Her puberty festival was being celebrated simultaneously with a child's hair-plucking ceremony. Among the guests was also a girl betrothed to mẽta'rõ.[a] However, she disliked him because he would eat only tree fungi (orelhas de pau). She was enamored of ĩ"/tavečine[b] and chased after him wherever he went. 539

The host called everyone inside to witness the beginning of the virgin's depilation. Only ĩ"/tavečine and his paramour remained outside, painting each other with genipapo dye. She merely entered the house for an instant, drank some paiauarú, and rejoined her lover. mẽta'rõ, standing next to the jars containing the beverage, saw her, and said under her breath, "You may go!" The vərẽkĩ' and the other celebrants were seated on top of the tapir hide in the center of the house. The turtleshell drum was sounding, and the guests were dancing. Suddenly the tapir hide began to move, rising into the air. mẽta'rõ climbed up on the roof to reach it also, but he was too late.

The two lovers outside noticed nothing of what was taking place until suddenly the girl said to ĩ"/tavečine, "Listen! The drums are sounding up above!" Lifting her eyes, she saw the celebrants of the festival on the tapir hide already far up in the sky. Weeping, she called to her mother and brothers, who were also on the hide. The brothers threw her the end of a thin liana with a transverse piece of wood lashed to it, commanding her to put her feet on this and hold the liana with her eyes shut. She obeyed, and they began to pull her up to join them. There was only a short distance to go to reach the hide, when she opened her eyes and, seeing how thin the liana was, exclaimed, "The liana is going to break!" Instantly it broke, and she fell to the ground, at once turning into a bird called mai'yu, and flying away to cry forever "mai'! mai'!" ("Brother.") Even today she may be heard thus calling her brother. ĩ"/tavečine also was transformed into a small hawk, and flew off.

mẽta'rõ broke the jars, and the paiauarú, which was full of worms, spilled upon the ground. Ants and all other creatures that shed their skins licked it up, and for this reason they never grow old. Afterward, mẽta'rõ turned into a bird [japú] and flew after the others to the upper world. The tapir hide and the celebrants of the festival seated upon it may still be seen today when the moon has a ring around it."

According to another version the lovers and the guests at the festival are visible in the Pleiades. 773

In the old days whoever wished to become immortal submitted to a diet of maize [821] and Coleoptera larvae and, when he bathed, rubbed his entire body with burity fruits. Then one day in the jungle he would meet an unknown boy who would bid him prepare for a feast on such and such a day. On the appointed day, in the afternoon, aquatic birds of all species would appear and perch in the trees near the house. At nightfall the dance would begin inside the sealed house. Some time later an immortal in human form would knock at the door. They must let him enter and conduct him to the jars, where he would give the host a small gourd containing the immortals' drink, yita'kị čị̃, which must be mixed in with the festive beer (chicha), because to become one of the immortals one must partake of their beverage.

At dawn all the immortals would enter, dance, drink, and choose consorts, the unmarried mortals doing the same; sometimes even married couples would separate in order to join the immortals. At daybreak the spirits, while dancing, would conduct all the celebrants outside the house, and after some fifteen paces would command them to close their eyes. When they opened them again, they would already be far away in the abode of the immortals.

[136]

[a] Identified in the lingua geral with Jaboti or Tortoise of the legends.
[b] A small, red-legged falconid which feeds on small birds.
[c] Other exploits of mẽta'rõ are related in the legends, "mẽta'rõ and ə'vịkịaa," "mẽta'rõ and vai'čĩ'kị," and "mẽta'rẽ and tu'ẽuru."

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since even the dove motif, which so easily penetrates foreign mythologies, is not found in the Tukuna legends. 773 [771]

Legends of Celestial Bodies and Related Phenomena

The sun.—The slight importance the Indians attach to celestial bodies is worthy of note. Of the sun they told me that it was hot to the point of charring anyone who approached it, and that its headdress was a crown of red macaw tail feathers similar to that used today by a virgin at her puberty festival. I have seen the sun represented in this fashion three times, by a mask with a face carved in wood and with human, not demoniacal, features. There is a legend called "The Canoe of the Sun" (ɟakɟ'-ve'i-ñ), but, try as I might, I did not succeed in recording more than a fragment. There is no longer anyone who can recite the entire story. 773 821

The Canoe of the Sun

A solitary youth was fishing when the Sun arrived in a canoe and asked him if he had caught anything. The boy answering in the negative, the Sun invited him to join him, since they should have caught something by this time. The youth sat in the prow while the Sun steered. The Sun asked him which was the "Pathway of the Sun." Thus the youth realized that he was in the Sun's company, although the Sun had made the boy insensible to the heat. They paddled along. The boy thought that they were still paddling down here [on the earth] but they were already up there [in the sky]. A piraruc̃ú this long [1 m.] appeared. The Sun seized the fish, threw it into the canoe, and baked it with his heat. 539

Some time later they halted in order to eat lunch in the canoe. The youth finished his share first. The Sun invited him to eat more, but the boy was obliged to decline with thanks. The Sun ordered him to bend his head forward, and then slapped him on the back of the head. At once a great number of cockroaches fell out of the boy. "That was the reason that you felt stuffed," said the Sun. The boy regained his appetite. They ate the entire fish. The Sun collected the scales and bones, put the fish together again, and threw it alive into the water.

The shaman Geraldo sent the soul of the murdered sorcerer u'iru to the "Canoe of the Sun" to be burned. [715]

The moon and stars.—Lunar eclipses are caused by the moon's meeting the demon vẹ'kɟc̆a of the Jaguar clan, who battles with her. The word "vẹ'kɟc̆a" is used for a hook made of a special wood in the form of an N, from which household implements (especially kitchen utensils) are suspended. The vẹ'kɟc̆a of the heavens is Orion. The story of the terrestrial vẹ'kɟc̆a and the incident which justifies his name of "hook" is related in the legend of čimɟdyuẽ' (pp. 148 ff.). If the jaguar in the eclipse should kill the moon, mankind would die; for this reason it is necessary that people aid the moon, scaring away her adversary with as much noise as possible. 821 773 789

I myself witnessed an attempt of this sort during the eclipse of August 25 and 26, 1942. As soon as the Indians were aware of the phenomenon—directly after the eclipse began—an alarm broke out that spread from house to house, up and down the igarapé, reaching to the inhabitants of the banks of the Solimões. Some beat with paddles on the keels of overturned, beached canoes; others belabored with the backs of their machetes a large plank resting on a support; others shot off firearms. Nino çvẽnɟ'kɟ, in whose house I was staying, seriously explained to his children what was taking place. The noise continued until the moon was completely free of the earth's shadow.

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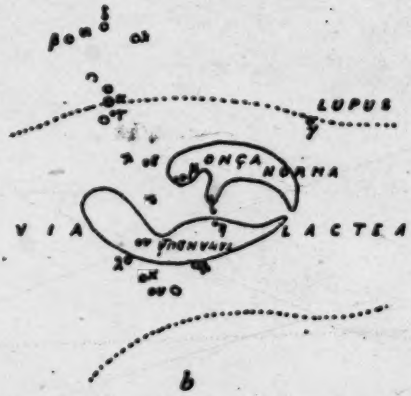
The Spots on the Moon

539 In one of the large malocas in the old days there lived, among other persons, a boy with his sister. At night the youth secretly crept to his sister's hammock and had intercourse with her. [The houses were tightly sealed at night because of mosquitoes and therefore were completely dark.] She slept so soundly that she was unaware of anything; only in the morning did she realize what had happened because her sexual organs were moist. The following night she tried to stay awake, but failed, and the same thing happened to her as on the preceding night. At last she

[532]
[324]

a

821



b

Fig. 13. Jaguar and anteater. *a*. Carved figures on a dance staff, × ⅓. *b*. Constellation.

became pregnant and had a son. As was the custom, she grated genipapo to paint the child black, and at night placed the pot containing the dye next to her hammock.

When in the darkness her brother came again to lie with her, she thrust her hand into the dye and rubbed it over his face. He recognized the genipapo from its odor and immediately made off to the edge of the jungle, where he picked leaves to wipe his face. As soon as he threw away a soiled leaf it turned into a forest turkey, an *anum* [*Crotophaga minor*, Lin.], or some other black-colored bird. Then he went to the creek and washed his face. For this reason the Igarapé do São Jeronymo is black even to this day. He was never again seen by anyone, but went up to the sky, where he became the moon.

Jaguar and Anteater

The jaguar once met the great banded anteater [*tamandúa bandeira*] and said, "My strength is in my teeth and claws. Where is yours?" Replied the anteater, "In my arms and claws." "And where is your heart?" again inquired the jaguar. "In my arm," was the reply. The two fought.

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The jaguar bit and clawed the anteater's arm, but the latter did not die of the wounds. "Are you sure that your heart is in your arm?" asked the jaguar finally. "Certainly," answered the anteater, "and where is your heart?" "In my breast," the jaguar admitted. Hearing this, the anteater tore open the jaguar's chest with his claws and killed him. Then with his long tongue he sucked out the jaguar's liver.

On clear nights one may still see starred in the sky the fight between the two and the anteater's final victory. The bodies of the two contestants are formed by two black rifts ("Coalsack") in the Milky Way, in the constellations of Scorpius and the Southern Cross. The double star of the first forms the jaguar's eyes. When the constellation becomes visible, the anteater is lying on its back, while the jaguar is standing over it; afterward the shapes of the two animals rise and, when the constellation sets, the jaguar is on its back under the anteater (fig. 13).

Other beliefs.—The shooting stars are chasing after their sweethearts. It is well not to speak of them, or one might do the same thing. Children should not speak of moving clouds because they might be kidnaped by them. If a cloud in human shape lowers its head toward the observer, that person will soon die.

Legends of Demons and Monsters

The Monster ŋaiva'

In the old days, in a battle between the Tukuna and the Omágua near Igarapé do São Jeronymo, an Omágua shaman named ŋaiva' was gravely wounded but succeeded in escaping and hid himself beneath the bank. When the other Omágua departed, he was left behind, and he lived for a long time in a subterranean lair called vai'pị, the entrance of which was under the water. It had a tall, hollow paxiuba-palm trunk for a chimney, so that no one in the jungle could spot the smoke from his fire. This place was next to an old cemetery on the right bank of the Igarapé do São Jeronymo, just below the mouth of Igarapé a:'ru-puna. When the Tukuna children bathed and played in the creek, ŋaiva' would sneak toward them under the water, pierce them with his lance, and carry the children off to his lair to devour them. Once, a man was watching the children bathe; suddenly, in the still water he saw ŋaiva' emerge from his cave, kill the children, and drag them inside. He at once called together all the inhabitants of the vicinity. They barred the cave's exit with stakes, and ŋaiva' died of starvation in his lair. At first, however, they could hear him screaming, "ku čẽči'! ku čẽči'!" ["I shall kill you!"]; then he died. When they opened the cave they found it full of children's bones.

mẽta'rẽ and ɔ'vị̃kị̃na

The sorcerer dï'vẽnẽ fed himself by plucking out men's eyes at night and eating them. He also ate the eyes of a woman in the last stages of pregnancy who lived by herself. When the blind woman felt the first pangs of childbirth, ɔ'vị̃kị̃na heard her screams. ɔ'vị̃kị̃na had a great number of daughters of all ages, but not one son. She ran to the side of the parturient, without the other woman's being aware of it, and awaited the birth. As soon as the child was born, the sightless mother felt its body and verified that it was a boy. When she laid him down beside her, ɔ'vị̃kị̃na stole him, substituting her youngest daughter. When the blind woman again picked up her newborn child, she realized that it was a girl and was greatly astonished. ɔ'vị̃kị̃na carried the boy away. She dropped medicine of the dï'gị̃na plant in his eyes and rubbed him with it. Thus he became immortal and grew up to be very wise.

He was already the size of an ordinary child of seven when, one day, wishing ɔ'vị̃kị̃na to give him his treatment, he peeped through his fingers, with which she had ordered him to cover his eyes, and saw her behind the house post making gestures as if separating something. She removed from the interior of the post a little pot containing the dï'gị̃na. One of her daughters had already told him that ɔ'vị̃kị̃na was not his mother and where his real mother could be found. By the same motions ɔ'vị̃kị̃na had used he managed to open the post also. He removed the little pot, turned

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undergo a ceremony performed by some competent shaman, who seeks mainly to protect them from the soul of the murdered witch.

RELIGION AND MYTHOLOGY

The upper world.—The upper world, which is much lower than the stars, is divided into two parts. One is inhabited by men, who are like Indians, but live under very different conditions. The other is the residence of the goddess Taé (Our Mother) and of the souls of the deceased (naáe) who have been righteous. On their way to the upper world, souls must pass through a sort of gate made of two wooden posts which move back and forth in opposite directions and exclude the souls of incestuous persons, infanticides, murderers, and evil sorcerers. If, however, an evil soul reaches the residence of Taé, she releases two fantastically shaped monsters which demolish it, or else she throws it back to earth, where it becomes a small frog and eventually dies. Taé orders her monsters to purify the souls of occasional sinners by licking them from head to feet. An infanticide's soul has to appear before Taé with the body of the child across his mouth and eat it as a pap.

Taé is not all-powerful, and makes some careless mistakes. She is not the creator and has no connection with the two culture heroes, who equal her in importance, nor with demons, tree spirits, priests, or shamans. But the *Tucuna* greatly respect her because of her close connection with the punishment of sin, both during and after life, and her role as mistress of that part of the soul called naáẽ (thought, sense).

The other part of the human soul (natcií) is manifest after death as the "shadow of the deceased." It haunts old house sites and takes a human shape at night but at dawn is transformed into some small animal. It is somewhat feared because of its desire to suck one's blood and eat one's flesh and bones, leaving only the empty skin. Brave and smart people, however, easily fool it.

The lower world.—The oldest beings in the world are the demons of the underworlds (naáe); some are grouped in many clans, and others are unaffiliated. Though mortal, many are superior to or are very dangerous to men. Their appearance, represented in certain masks, is usually strange and horrible, though they sometimes assume human shape. Most of them live in different kinds of underground and subaquatic regions (nápi), which are entered through caves. Certain nápi are inhabited by anthropomorphic beings with strange defects, such as blind men, dwarfs, and men without anuses.

The most important subaquatic demons are the dyévae, who have the shape of gigantic silurides or ophidians. One, the master of fishes, shows itself in the eastern rainbow. Another, the master of potter's clay, appears

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776 as the western rainbow. Some cause the dangerous whirlpools of the
[821] Solimões River, but can be calmed by the priests.

[823] [793] **The culture heroes.**—The most outstanding character in *Tucuna* religion is Dyaí, the culture hero, who made people, established all tribal
[773] laws and customs, and gave mankind the most important elements of material culture. He was the demons' most feared enemy. At times harsh and cruel, he is never deceitful. Even toward his brother, Epi, an intruder and shameless liar, he is indulgent and kindly, mocking him and punishing him only occasionally. The *Tucuna* avoid using the name Dyaí and call him Tànáti (Our Father), Baiá, or Búi. Sometimes Dyaí is called Téginènapii-va-ya (the one of the right knee), and Epi is called, Tavenapii-va-ya (the one of the left knee).

773 A long myth cycle recounts the origin of Dyaí and Epi and their deeds. Dyaí, with a blowgun in his hand, and his sister Maváca, with a net pouch, were born from the right knee of Nutapa; Epi, with a spear, and his sister Aikine, with a carrying basket, were born from the left knee of Nutapa, who was later killed by a jaguar. The brothers avenged his death and resurrected him. Afterward, Dyaí acquired daylight, sleep, fire, and cultivated plants, and saved Epi from a series of difficulties into which he had thrown himself. The brothers were joined by Teci-ari-nuí, daughter of Aikine, whom Epi had seduced. Dyaí punished the seducer by compelling him to grate himself when he grated the genipa for painting the son of Teci-ari-nuí. After he again took a human shape, the two companions created men from fish caught with a hook. Finally, they separated, Dyaí going east and Epi west.

773 On the bank of the upper Igarapé Preto de São Geronymo the *Tucuna*
776 showed the former site of Taivegíne, Dyaí's house; Epi's house, called Déi, is somewhat downstream. There Epi's son, Teku-kirá, lives today with many other immortals (iíne, or má/gita), the men whom Dyaí and Epi fished out of the water. At night during the full moon one can hear them feasting but no one dares approach for fear of becoming insane. Some mortals (dyunatí) have become immortal by taking a drink offered by the iíne, whereupon they accompany the immortals to their residence.

773 The *Tucuna* have a legend of a world conflagration and a subsequent deluge.

821 The eclipses of the moon are caused by the struggle of a star with a heavenly demon of the Jaguar clan.

668 **Messianism.**—The *Tucuna* messianic movement springs from a con-
781 sciousness of having offended Dyaí, the culture hero, by corrupting their ancient spiritual (not material) culture under the influence of the civilized people, and from a fear that the cataclysms of former times will be repeated. It also involves the tendency of immortals to appear during a
[787] [881] person's puberty. In repeated visions, a pubescent man or woman in seclusion sees and talks with the immortals (má/gita), who sometimes may

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of fermented liquor, the *Ihiéboah* fête. On this occasion dancers, with their heads muffled in bags representing human figures, execute a series of figures more or less successful as an attempt at chorographic art.

On awaking in the morning the young girl finds the floor of the hut strewn with ashes. Without this precaution on the part of those who have shorn and beaten her, *Mhohoh* (the devil), at the moment the soles of the girl's feet touched the ground, would not fail to possess himself of her through the new path provided by nature. This formality concludes the ceremony, and, after the customary ablutions, the girl, again free, awaits without impatience the time when, her hair having grown, she is handed over to a husband. As Ticuna girls are marriageable about their tenth year, and two or three years of delay are necessary that their hair may attain a certain length, it would appear that at twelve or thirteen years of age they may be brought under the yoke of Hymen, a classic phrase very applicable to their lot.

The male children, like those of the Jews, are circumcised a few days after birth. Female children are subjected about their fifth year, and under pretence of circumcision, to a species of mutilation the object of which is unknown to us, but which, if it had been practised in the Isle of Lesbos, in the time of Sappho, Erinna, Telesilla, Myrtis, and Anyta—other and better names I pass by—would have rendered impossible a certain dialogue of Lucian, and deprived Juvenal of the malignant pleasure of writing his satire, *Lesbides infamem*, &c.

At the period when the Ticunas formed a nation under the command of chiefs, instead of being, as now, merely scattered, self-dependent families, they worshipped a god-creator, under the name of *Tupana*;[1] gave thanks to, although abominating, a spirit of evil called *Mhohoh*; and believed that the soul, after the death of the individual, would pass, according to the works during life, either into the body of an intelligent being or into that of an unclean animal. According to their ideas heaven was divided into two spheres, the one superior the other inferior, separated by a transparent vault; in the first the creative spirit Tupana was intrenched; the stars which we see from below are the rays of light from his face, weakened by passing through the intermediate vault and the inferior sphere. Their astronomers admitted the revolution of the earth around the sun, and recognized in this luminary the brother and spouse of the moon. According to them the rivers were the arteries of the terraqueous globe; the streams the veins; and their respective currents were due to the gravitation or simple motion of the planet around the pivotal star or sun.

From their systems of theogony and cosmogony the Ticunas have only preserved a profound indifference for Tupana and a dreadful terror of Mhohoh, who from the rank of a spirit of evil, which he long held among them, has now descended to the vulgar condition represented by the attribute of an evil-eye. All the ardour and intelligence of these savages appears to be turned towards a free traffic in articles of toy-ware, gimcracks, and playthings of all kinds, and cotton handkerchiefs of staring colours.

[1] We may remark, in passing, that in the Yahua and Ticuna idioms, as in those of Omagua and Tupinamba, of which we give specimens farther on, the spirit of good is always termed Tupana, whilst the name of the spirit of evil is different in each idiom.